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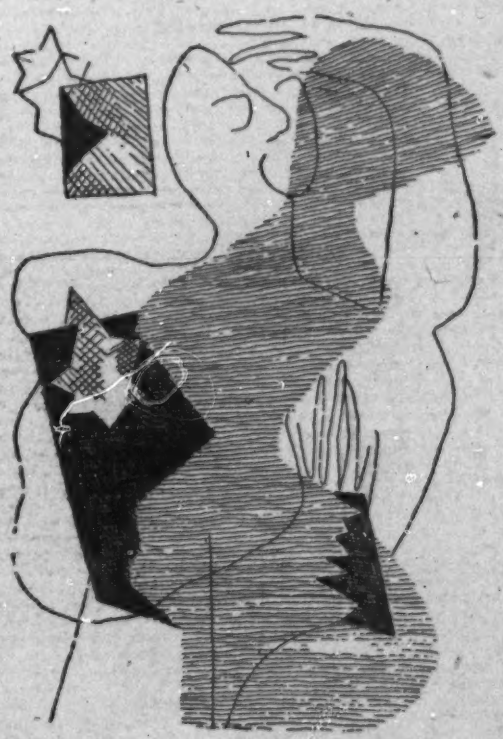
HENRI LAURENS

Stone · Bronze · Terracotta



SEPTEMBER 29—OCTOBER 18, 1947

BUCHHOLZ GALLERY

CURT VALENTIN

32 EAST 57TH STREET · NEW YORK

HENRI LAURENS

THE SILENT SCULPTOR

BY PIERRE REVERDY

Two of my most direct forebears were sculptors,—which is doubtless the reason why I understand nothing about sculpture.

But then there are so many things about which I understand nothing.

For example: to talk with a very understanding air of things about which I understand nothing.

I know well that the prodigious dexterity of thought and language which permits such a display is nothing new. It dates from the beginning of time; from the moment when criticism was born. All the same, has it not manifested itself with too special a zest during these last thirty or thirty-five years? I mean just at the time when an art that is, in its conception, very simple—perhaps too simple—was offering to complicated minds a new thread for them to twist, this way and that.

Merely on that point a good deal might be said. Yet, when you stop to consider the matter: what would be the use of the subtle and tiresome studies that you've made, if you've got to forget them right afterwards? if you've then got to disentangle the

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thread, stretch it out straight, waste half the distance you've covered, and do it over again. . . . ?

Isn't it better very carefully to keep to all the twists in the road? And after all, when you want to get to the inwardness of a problem, isn't reasoning about it the best way to make your start along the way? the shortest course between ourselves and things in mind, isn't it? unless it is sensibility. And again, is it our business to arrive at any comprehension of things, or to invent them? By that I mean making a framework of ingenious pretexts cleverly devised for replacing the things themselves.

But what is to be said in the presence of the finished result, one that is already achieved, and indeed has been so for a long time? Well, a work is always a finished result; whether one has been too much delayed in beginning to consider it or whether one is a bit ahead in doing so, it is always an act, one in which a man falls on his face or else wins his game.

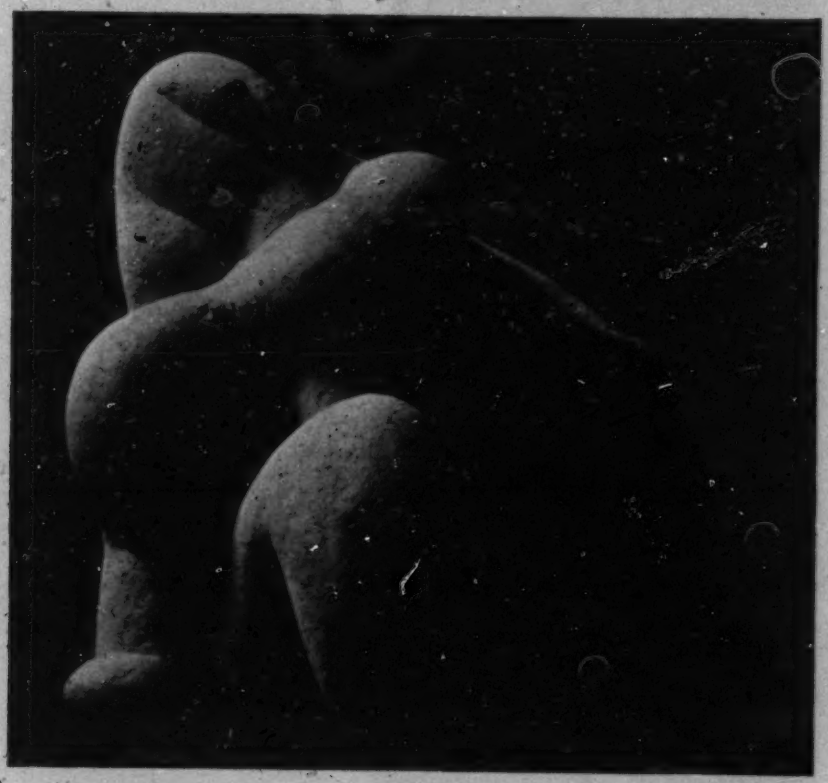
The artist acts in the magnificent surge of his strength, and then he keeps silent. It is no longer he, from that moment on, but his work, that is to be the butt of all the small-talk which will turn it into front page material and, at the same time, will undermine it. For there is nothing that time wears away as quickly as front page stuff, unless it is supported by a foundation of real genius. Whereas silence is, at all events, a test of time, and so solid a test that we have not yet realized how sure it is.

Henri Laurens is silent—as a man and as an artist. His work—marked by discretion and by that unmistakable benignity of a

giant who controls his strength and measures the distance he is to strike—his work, I say, is silent also. Laurens slowly undoes the meshes of his life as a man and, as a sculptor, patiently rears his work in silence.

A visage without an echo, he does his talking by means of the stone. It will make his name resound in the vaults of glory—later on.

Translation by WALTER PACH



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CATALOGUE

1 **Woman**
1919. Stone. 23¾ inches

2 **Head of a Boxer**
1919. Stone. 12¼ inches

3 **Man with Clarinet**
1919. Stone. 24 inches

4 **Woman with Mandolin**
1919. Wood. 15 inches

5 **Guitar**
1920. Terracotta. 14½ inches

6 **Woman with Fruitbowl**
1920. Terracotta. 13¾ inches

7 **Boxer**
1920. Bronze. 17 inches

8 **Woman with Earring**
1921. Terracotta. 14¾ inches

9 **Reclining Woman**
1921. Bronze plaque.
5½ x 15½ inches

10 **Reclining Woman**
1921. Bronze plaque.
5½ x 15½ inches

11 **Jockey**
1921. Terracotta. 13½ inches

12 **Reclining Woman**
1921. Bronze. 4½ inches

13 **Head of a Woman**
1921. Terracotta plaque.
16½ x 13¾ inches

14 **Standing Woman**
1921. Terracotta. 11½ inches

15 **Reclining Woman with Fan**
1922. Terracotta. 4 inches

16 **Two Women**
1926. Terracotta. 8 inches

17 **Kneeling Woman**
1926. Terracotta. 13 inches

18 **Kneeling Girl**
1927. Alabaster. 14½ inches

19 **Reclining Woman**
1927. Alabaster. 6 inches

20 **Crouching Woman**
1928. Terracotta. 8½ inches

21 **The Guitar**
1928. Plaster plaque.
12½ x 17½ inches

22 **Kneeling Woman**
1929. Stone. 18½ inches

23 **Woman with Drapery**
1929. Marble. 15½ inches

24 **Head of a Girl**
1929. Stone. 17¼ inches

25 **Woman with Necklace**
1929. Terracotta. 14½ inches

26 **Kneeling Girl**
1929. Bronze. 14 inches

27 **Seated Girl**
1930. Stone. 18 inches

28 **Standing Woman**
1931. Stone. 25¾ inches

29 **Kneeling Woman**
1931. Terracotta. 12½ inches

30 **Siren**
1937. Bronze. 10 inches

31 **Resting Woman**
1940. Terracotta. 11 inches

32 **Seated Woman**
1940. Terracotta. 11 inches

33 **Crouching Woman**
1944. Terracotta. 8¾ inches

GOUACHES

34 **Still Life**
7¾ x 8 inches

35 **Still Life**
7½ x 7½ inches

36 **Kneeling Nude**
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37 **Reclining Nude**
4½ x 12 inches

38 **Reclining Nude**
4 x 11½ inches

DRAWINGS

39 **Reclining Nude**
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40 **Dancing Nudes**
12¾ x 8¼ inches

41 **Seated Nude**
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42 **Reclining Nude**
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43 **Seated Nude**
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44 **Still Life**
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45 **Nudes**
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46 **Seated Nudes**
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47 **Reclining Nudes**
7½ x 9½ inches

48 **Still Life with Guitar**
6¾ x 8½ inches

49 **Standing Nudes**
8½ x 7½ inches

50 **Fruitbowl and Guitar**
9¾ x 7¼ inches

51 **Woman with Fan**
7¾ x 5¼ inches

52 **Man**
8¼ x 6¾ inches

53 **Woman with Guitar**
9¼ x 6¼ inches

HENRI LAURENS

Oil by
Amedeo Modigliani

Photograph by
Robert Doisneau

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